

CATALOGUE

OF A FEW CHOICE

Gallery and Cabinet Pictures,

COMPRISING

RIBERA'S ST. SEBASTIAN, so justly celebrated among Connoisseurs; the MURDER of the INNOCENTS, by ALEXANDER VERONESE; the SLEEPING BOY, by MURILLO; a CHEF D'ŒUVRE, by VAN HARP; REMBRANDT'S Splendid FAMILY PICTURE, represented in the Story of SEMIRAMIS, QUEEN of BABYLON; a Masterly PICTURE, by VICTORS;

And a few other Specimens of

RUBENS, CLAUDE, VANDEVELDE, BACKHUYSEN, ALBANO,
MOLA, &c. &c.

BEING PART OF THE COLLECTION

OF

J. J. LA SALLE, ESQ.

Which will be Sold by Auction,

BY

PETER COXE & CO.

IN MADDOX STREET, HANOVER SQUARE,

On SATURDAY, the 14th of MAY, 1814,

AT ONE O'CLOCK.

*May be Viewed Three Days previous to the Sale, and Catalogues,
at One Shilling each, had at the Room.*

Conditions of Sale.

- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots to be put up again, and resold.
 - II. That no Person advance less than Five Shillings, up to Ten Pounds; Ten Shillings, up to Twenty Pounds; and so on in Proportion.
 - III. That the Purchasers give in their Names and Places of Abode, and pay down, if demanded, Five Shillings in the Pound, in Part of Payment of the Purchase Money: in Default of which, the Lot or Lots so purchased to be immediately put up again and resold.
 - IV. That the Lots shall be taken away with all Faults, and Names, and under all and every Description, at the Expense of the Purchaser, within Three Days after the Sale.
 - V. That, to prevent Inconveniences, which frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- And Lastly; That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited, the Lot or Lots uncleared after the Time limited shall be resold by Public or Private Sale; and the Deficiency, if any, attending such Resale, together with all Charges, be made good by the Defaulter at this present Sale.



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CATALOGUE, &c.

SATURDAY, FOURTEENTH OF MAY, 1814.

LOT

- 1 LANFRANCHead of Saint Peter.
- 2 ROBERTRuins and Figures. Painted with the Taste and
Accuracy of Paulo Panini.
- 3 DITTORuins and Figures. Companion to the preceding.
- 4 LUCA GIORDANOArmida. Tasteful and animated.
- 5 P. WOUVERMANSA Horse and other Figures, in a Landscape. The
Drawing correct and spirited, and performed with a
light and free Pencil.

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- 6 MURILLOPortrait of a young Lady holding a Goldfinch.
Painted with great spirit and breadth of Pencil.
This is evidently the Portrait of a Lady of Noble
Family by the Arms introduced in the Picture, and
by the richness of her Habit.
- 7 BACKHUYSENA Fresh Breeze. The gloomy Clouds and splashing
Waves, indicative of an approaching Tempest, are
happily expressed ; the Vessels are depicted with his
accustomed Accuracy, and the Picture is finished in
the Master's most Transparent Manner.
- 8 MOLAAbraham Restrained by an Angel from Sacrificing
Isaac. The Artist has avoided, in this Composition,
his dark and obscure manner, and has told the Story
with elegance and force, in a clear and distinct tone
of Colour.
- 9 TITIANPortrait of Machiavel. Force of Character, Truth of
Drawing, and Richness of Carnation, are conspicuous
in this Representation of the Renowned Politician.
- 10 CLAUDE AND JAN MIEL...A Landscape, with Cattle and Figures. A Morning
Scene in a richly wooded and well-watered Land-
scape ; a Traveller proceeding on his Journey ;
Herdsmen attending to their Occupation, and other
Figures, from the hand of J. Miel, make the Compo-
sition very Interesting. The Style of Painting
differs from the latter manner of Claude, but there is
a vigour of Pencil, and freshness of Verdure, that
are strongly presumptive of his hand.

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- 11 VANDEVELDT.....Fishermen going out, with the Passage Boat under Weigh taking in Passengers. The Time is Morning, with a Breeze springing up with the Sun-rise, which gives a fine majestic roll to the dispersing Clouds. It is a masterly Specimen of broad pencilling and transparent colours.
- 12 SPAGNOLETTA.....Saint Jerome Studying the Scriptures. Ribera was among the first that deviated from the vapid manner of the Roman and Neapolitan Schools, and adopted the bold and effective force of the Chiaroscuro of Caravaggio. In all his Works there is perceived an energy striking and decisive. However simple the Subject, he confers an interest upon it, as a Work of Art, by the Science he displays. Perfection of Anatomical Knowledge, fulness of colour, and truth of character, all expressed with simplicity, make this Picture of consideration to the just Connoisseur.
- 13 ALBANO.....Rinaldo and Armida. The well-known Story of this Hero and Heroine of Romance is told with propriety, and at the same time with poetical spirit. Rinaldo's infatuation, Armida's consciousness of her power, and Love's Triumph, are all happily expressed, and rendered extremely pleasing by the rich tone of colour, which suits so well the gaiety of the Subject.
- 14 RUBEENS.....The Portrait of the Infant Ferdinand, Brother of Philip the IVth. The large Picture, by the same hand, is in the Gallery at Dusseldorf: in that is represented the

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Battle of Nortlinghen, which has been judiciously left out in this, to give a display of the rich Landscape and brilliant Evening Sky.

- 15 CLAUDE AND JAN MIEL...A Landscape, with Figures Dancing. A fine Expanse of Country richly wooded, delineated with the Truth of Nature, assisted by the collocation of beautiful parts brought into one point of View by the power of Taste and Art. The pencilling is light, yet firm and decisive; the prevailing tone rich and verdant; and the Figures are introduced with great skill and effect. From the Collection of Mr. La Fontaine.
- 16 VICTORSThe Departure of Rachel. Laban is earnestly recommending his Daughter to the Care of Eleazar, the Steward of Jacob; while her Mother is affectionately grasping her hand and inculcating her last lessons of maternal tenderness, and giving her blessing to the departing Virgin. Victor was a Disciple of Rembrandt; and while he retains the forcible expressions of his Master, he discovers a finer taste in delineation of character, and attention to costume. The Figures are Asiatic, the Architecture appropriate, and the Scene is free from any of those circumstances that so frequently pollute Pictures of this School.
- 17 REMBRANDTThe Portrait of a Warrior. The truth of nature, with unusual dignity of character, and a fine effect of chiaroscuro, make this a valuable Specimen of the Master.

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- 18 MURILLO Boy Sleeping. This deservedly admired Spanish Painter made Nature his guide, and seldom has any one been more successful in depicting her unsophisticated forms. The Subject here represented is perfectly asleep, and has all the undisturbed quiescency of Features that belongs to the character of uneducated Boyhood. A beautiful richness of Colour, with a clear surface, free pencilling, and a subdued tone of light, harmonizing the objects, are the conspicuous charms of this valuable Picture.
- 19 REMBRANDT His own Family, historically painted, and representing Semiramis hearing of the Revolt of the Babylonians, swears to reduce them to obedience. The Figures in this masterly Picture are Portraits of the Artist, his Wife in front and profile, and his Mother. It is painted in his first broad manner; with an attention to the peculiarity of Stuffs in the Drapery not so readily recognized in his latter Productions. The Story is told with effect; the Drawing is beautifully correct, and the splendour of the Colouring unusually attractive.
- 20 VAN HARP..... The Calling of Saint Matthew. The individuality of Character, richness of Colour, and masterly arrangement of the Composition, has long induced a belief that the Picture is from the hand of *Rubens*; and indeed there is such a strong resemblance of his Pencil, that it is with considerable hesitation it is given to Van Harp. The merit of the Performance,

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however, remains: and for all the constituent qualities of a beautiful and interesting Picture, it certainly would add lustre to any Name, however high in estimation.

- 21 A. VERONESE The Murder of the Innocents. The cruelty of Herod has employed the Pencil of almost every Artist of distinction. The Subject affords a fine opportunity for the display of Form, Passion, and Contrast. The Artist has here availed himself of these advantages, and has added another auxiliary; that of splendid Colouring. The knowledge of the Venetians in that branch of the Art is acknowledged; and the two Veronese are celebrated for their Superiority. The Group of Angels holding Crowns and Palms is peculiarly attractive for sweetness of expression and harmony of effect: the anatomical knowledge displayed in the Figures to the right of the Picture, is of the superior order, and presents a fine instance of contrast in form and situation. A subdued tone of chiaro, suitable to the Scene, brings the whole of this richly coloured Picture into perfect harmony.

- 22 JOSEPH RIBERA, commonly called Lo SPAGNOLETTA } SAINT SEBASTIAN. The Story of this Saint is too well known to require a repetition. The Artist has chosen that moment for the display of his powers, at which the Widow of *Castulus* was employed extracting the Arrows from the almost lifeless Body.—Con-

scious of his superiority of knowledge, Spagnoletto disdained to place his Figures in situations where difficulties might be avoided, or deficiencies concealed; he rather chose the most conspicuous for observation, and the most arduous for success. The Figure of the Saint is depicted in a truly grand style of Art: whether for form, colour, or expression, it contains in itself a School for Students.—The other Figures, as component parts of the Picture, have considerable merit; but nothing seems wanting to the principal object to entitle it a *Chef d'Œuvre*. Ribera's fame for knowledge of chiaroscuro is unrivalled; and it is here displayed in the utmost perfection.

FINIS.